A M equal to I N, and M N parallel to A I. An the line A B is divided at the point I, A I is one part, and I B the other, K I being their elements.

By 13th P. 6th Bk. of the Elements.

A I : I H : : I H (I K) : I B (I N)

Therefore A I × I N = I K².

Literature.

De l'Art en Allemagne, par (*Of Art in Germany, by*) HIPPOLYTE FORTOUL.—Paris, 1842. Jules Labitte.

[SECOND NOTICE.]

OUR former paper on the book of M. FORTOUL terminated with his description of the Basilica of St. Boniface at Munich, with which he had intermingled some short and general notes on the Latin Basilica. The next chapter, which is not too long for insertion at length, is devoted to

THE GREEK BASILICA.

"Christian architecture passed with the government from the west to the east. The emperors who sojourned at Byzantium, cultivated it there at great cost. They raised rival basilicas to those of Rome. But the roofage of these buildings, which was still of wood, as in the days when the centumviri and the bankers of Rome vociferated within the precincts of the basilica, often took fire from lightning, or through the awkwardness of workmen employed in the repairs. When means were sought for preventing the recurrence of similar disasters, there presented themselves Greek artists, who proposed to substitute for this ruinous carpentry, so easily destroyed, those forms which had already been applied, in smaller proportions, to the temples and the thermæ of Rome. They, it was, who suspended over the basilicas those bold cupolas of which the curves have impressed a peculiar character on the architecture. Some time afterwards Asia borrowed of Rome the lines of its arch, which, carved in a capricious taste, and adorned with an efflorescence luxuriant and altogether symbolical, founded a new order among the Arabs. But the cupola was not the sole element which the Greeks introduced into Christian architecture; the elevation of this new form rendered stronger supports necessary, and the Byzantine architects were compelled to substitute, in the important points of their church, massive pillars for those columns which would have been insufficient to support the dome. Thus was raised St. Sophia, the miracle of Oriental Catholicism. Soon afterwards the Venetians, called to Byzantium by the interests of commerce and by the Crusades, saw this Christian mosque, and returning to their isles, sought to reproduce the dazzling image in the basilica of St. Mark. Venice, then, which had admired the wonders of the east, became in her turn the object of admiration to Italy; and Padua, that was to be her slave, wishing to be her rival, copied the cupolas of St. Mark, and built those of St. Antony. Thus, step by step, the cupola traversed lands and seas, to reach even the gates of Florence and of Rome, where Brunelleschi and Michael Angelo were destined to give it all the austerity of Occidental taste, by placing it above those long and sombre naves which the middle age had bequeathed to the revival.

"Louis, King of Bavaria, being in Sicily with M. de Klenze, heard midnight mass at Palermo, in a church where the divers styles of Asiastic architecture are all mingled, after the fashion of the Saracens. The prince (for such he then was) was greatly struck by these unusual forms, the effect of which was augmented by the light of the tapers and the countless reflections from the gilding. When he became master, he could not rest until he had constructed in his own palace an Oriental church, which is called the Chapel of the Court, or All Saints Chapel. M. de Klenze, who was commissioned to erect this edifice, drew inspiration from the very types of Byzantine art, and I have some reason to believe that he intended specially to imitate the basilica of St. Mark, which is, among the nations of Christendom, the most perfect model of its kind.

"Take, then, from St. Mark its transverse nave, substitute a semi-cupola for the full cupola of the choir, diminish all the proportions in an analogous measure, suppress the external developments of the cupolas and the portal, replace the mosaics by painting, the marble by stucco, and you will have an idea of the plan which M. de Klenze has executed. But to judge of the impression which his chapel produces, it should be visited, as by me it was, every day and at every hour; the sun should be seen gliding from windows hidden in the background of the tribunes, and completely invisible to the spectator, who feels inclined to believe that the light comes from the sparkling surface of the walls. The pictures which M. Hess has traced on the innumerable vaultings of the cupolas and arches should be seen quickening into life under the rays of this extraordinary effulgence, and shining in the midst of the gold and the legends that surround them. In raising this church, M. de Klenze has derogated from his habitual style, which, as we shall see, loves forms more general and more severe. He has, however, a particular predilection for it, and that I can well understand; he has already heard midnight mass in his Oriental chapel; all modest as he is, he could not help finding that under such circumstances his *chef d'œuvre* was admirable.

The next era in the succession of time, in the history of art and civilization, is known as the middle ages. Our author, for the purposes of his theme, distinguishes between the Italian and the Teutonic middle age. He begins with the former, and at the risk of being compelled to enlarge the space which we had allotted to the notice of M. Fortoul's work, we give entire the chapter devoted to

THE ITALIAN MIDDLE AGE.

M. Frederick Gärtner, who was born at Coblentz in 1792, and at this day is professor of architecture in the Academy of Munich, has the special mission to raise, in the Louis-street, monuments in imitation of those that were erected in Italy during the middle ages. In that place, then, and on that model, he has constructed the church of St. Louis. The influence of Oriental architecture is felt only in the internal cupolas of this edifice, and they are so much depressed, as scarcely to deserve the name. The square and massive pillars that sustain the vaults into which they merge, form chapels only, in the place where the Romans pierced their small naves, and the Byzantines their low aisles. For the rest, the two lateral chapels, neighbours to the choir, project externally, and give to the building the form of a Latin cross. The portal is composed of three stones; a portico adorned with slender columns fronts the entrance; large niches, for which M. Schwantaler has carved statues, surmount the porch; a carved rose blooms on the highest part, under the ridges of the gable. Two twin steeples flank each side of the façade, and raise their pyramidal points high above the acute-angled roof, which is covered with a carpeting of enamelled tiles.

"Assuredly it would be impossible to reproduce more faithfully the churches that were raised in Italy during the middle ages, not the large churches such as Buschetto, Arnolfo di Lapo, and Gambodia built, awaiting the advent of Brunelleschi and Bramante, but the little churches that are to be found in inferior cities, and which, though blind and pell-mell collections of all the forms and all the rubbish at hand, composed nevertheless, thanks to the national taste of the country, if not pure works, at least monuments full of fancy and grace. You, my friends, must have often met such in your travels. The columns of the portal were taken from some ancient temple; the jambs of the niches from some Roman palace; the triangular cutting of the roof recalled the carpentry of the ancient basilicas; the Byzantine forms still prevailed in the pillars and the vaults; and German taste, too, shewed itself in the design of the carved rose and the leafage that ran beneath the cornices. Doubtless, on beholding this curious and gross assemblage at the spot where the necessities of a barbarous age formed it, you have felt a sensation that was not disagreeable, and to which were associated recollections of all the great things of which it was composed. But, in this our age, when it is possible to enjoy in their purity the principal forms of human genius, the reconstruction of an amalgam which quaint simplicity of invention could alone save from censure, appears to me a fault which even the most exalted erudition could not justify.

"In the other works of M. Gärtner, though I have met the same style, I have recognised the marks of real talent. Lower down than the Church of St. Louis, in the street that has the same name, the seminary and the university enclose within a double horseshoe a vast space. Those buildings, which correspond, affect all the peculiarities of that style which Italy composed for itself under the triple influence of antiquity, of the East, and of Germany, at a time when the spire had already become for the races of the north the basis of a system at once more audacious and more united. The windows are formed of two small semicircular arches tending to the pointed, separated by a little column; those of the seminary, moreover, are enveloped by a semicircle which embraces and surmounts the two small lateral openings. These coquettings cause an astonishment that is not without pleasure. But what will you think when I tell you that the small columns which are the charm of this kind of architecture, and which, in Italy, were cut from Roman marbles, are made of bricks, like the rest of the structure?

"The Institute for the Blind, which faces the Church of St. Louis, is the first building in this quarter of the town that has been finished; it is already inhabited. I have often heard the sounds of a piano floating from the windows of this house, the inhabitants of which know no other art than music. Two portals, which adorn the extremities of this grand edifice, have received the form and decorations of the Gothic steeple: curious approximation made, not without design, by a man of genius, of the Teutonic and Italian elements, which in point of fact are associated in more than one spot on the other side of the mountains.

"The Institute for the Blind has a foggy colour that suits its austere mass. But do you think that this colour has been given to it by stone? the edifice is of bricks from head to foot; and the seminary and the university are of bricks, as I have already mentioned. And the Basilica of St. Boniface? of bricks. And the chapel of the Court, and the residence of the king, new and old? of bricks in every case. Here, nevertheless, we are nearer to the mountains than we were at Ulm; the Alps, which may be seen from the terraces of the palace, and the summit of the Chinese tower in the English garden, are not further off than twenty leagues; but, besides that the rivers which come from this side are not navigable, Bavaria is no longer mistress of the quarries of the Tyrol; she lost them when she made her peace with Austria in 1814. This complete destitution of materials has contributed towards making me regard as the more marvellous that development which architecture has received at Munich. Forced to create every thing from nothing, it has used bricks like soft wax, and given them a thousand figures. Without speaking of Asia and Greece, we may observe that Italy, in ancient times and during the middle ages, has made use of this material, not only for the purpose of forming with rapidity a nucleus of masonry which was afterwards covered with substances more precious, but also for that of composing in *façades*, conjointly with the latter, or even without them, contrasts or entire linings from which the eye and the mind might derive equal satisfaction. Once in possession of this principle of architecture, which may be termed ceramic, the Romans, as well as their descendants, raised it to a complete art, and lavished on it, by variety of tones and elegance of forms, those ornaments which still decorate so charmingly the old palaces of Bologna and Sienna. At Munich, instead of adopting the brick with that simplicity to which taste does not refuse to lend ornaments, men have gone in quest of plasterings and preparations designed to induce the belief that the monuments of this city have been built with grand materials!

"All this hypocrisy of matter and of form excites sovereign displeasure. There is not an art to which sincerity is more necessary than it is to architecture. You have often recalled to my mind those palaces of Vicenza which Palladio has replaced by buildings more pompous and more learned, but of which, without doubt, he himself admired the elegance; buildings without dissimulation, like the times in which they were raised, that reveal by the happy disorder of their facades, not only all the artifices of the masonry, but the secret of their internal distribution. Yes, to translate the spirit by the form, the inward by the outward, that is the true principle of all the arts. How, then, can architecture, which comprehends them all, emancipate itself from this rule, which is common to all? If it has fallen so much in public esteem, it is precisely because it appears no longer to have any sentiment for the intimate and proper life of things, and that, abandoned to a vile combination of forms destitute of sense, it sets its chief merit in first disguising all the poetry and all the diversity of human life beneath large and uniform lines of windows, and afterwards effacing the very originality of the materials which it employs, by a thick shirting of plaster.

"M. Gärtner has himself felt all the impropriety of this lie; and, as if he wished to prove how much he detested it, he has left to the Library, which he has constructed above the church of St. Louis, the colour which the materials gave it. Over the bricks of which it is built, he has passed a cement of hydraulic lime, dipped in their hue, and destined to preserve, not to conceal them. Through the arched coronal which surmounts the windows he has allowed the naked bricks to penetrate, and their tints, more crude than that of the cement, form with it a graceful harmony. This is called here, dichromatic decoration. For the rest, the proportions of this edifice are altogether grand. Three high portals, approached by a double staircase, lead to the ground floor, in which will be deposited the archives of the kingdom and of the royal family. The two upper stories, which are of gigantic dimensions, will receive the library now deposited in the old college of the Jesuits, which, in books, rare manuscripts, and precious autographs, is one of the richest in Europe. This building has a true and decided mien that pleases in the midst of the foppish masonry by which it is surrounded. He who beholds it will form a just and excellent idea of these brick palaces, admirably characterized, which the Scaligers in the fourteenth century caused to be constructed in their royal signory of Verona."

At another opportunity we shall complete this interesting contribution to the history of architecture.

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